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III

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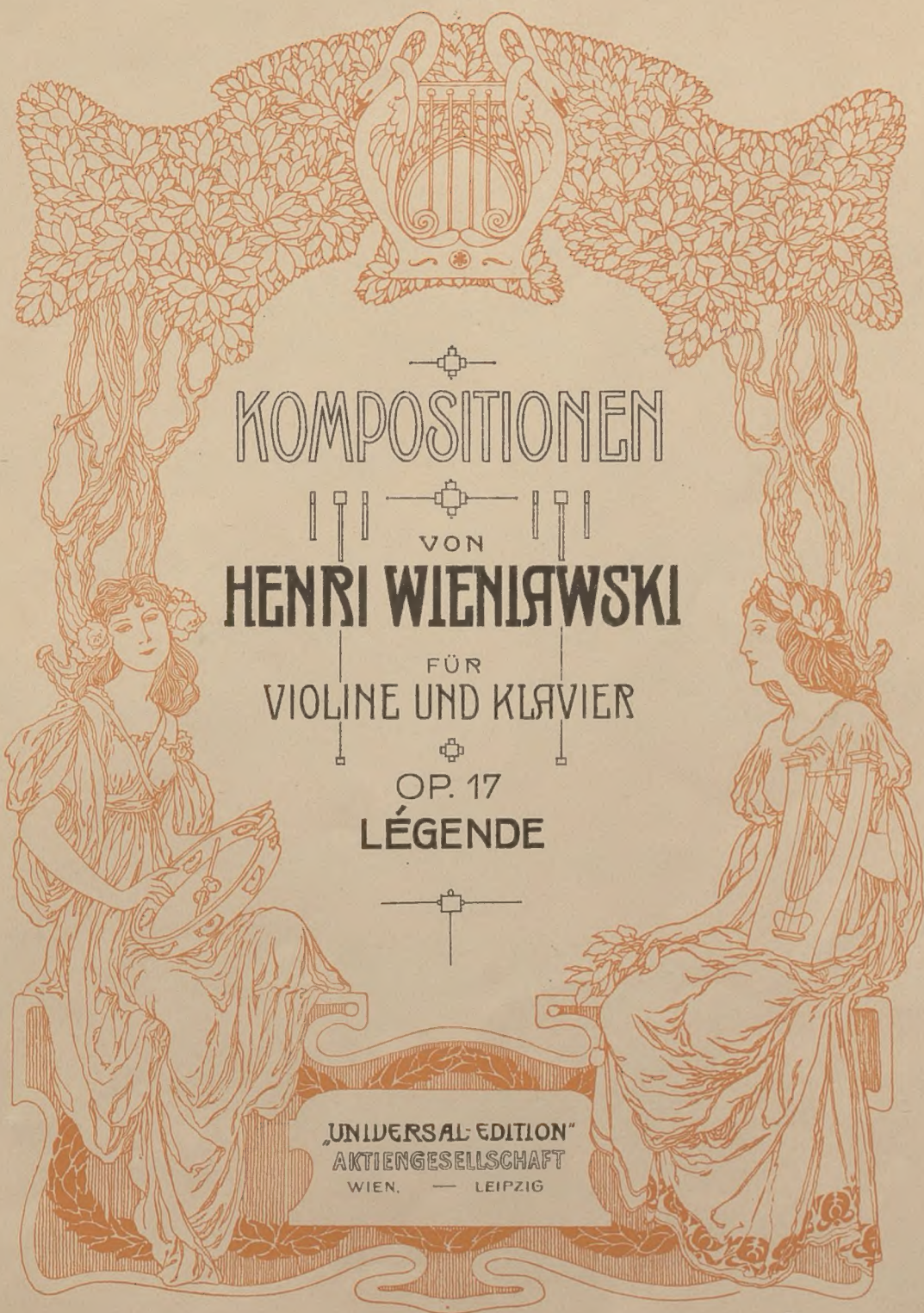
H. WIENIAWSKI

LÉGENDE

OP. 17

Liébertowicz

VIOLON ET PIANO



G. Schenker

18039

—
III
—

Muz.



Dar S. Siebrutowski
D1967 nr. 249

Légende.

H. Wieniawski Op. 17.

Andante.

VIOLINO.

PIANO.

Corno I.

Fag.

*p**p**p semplice*

sul A

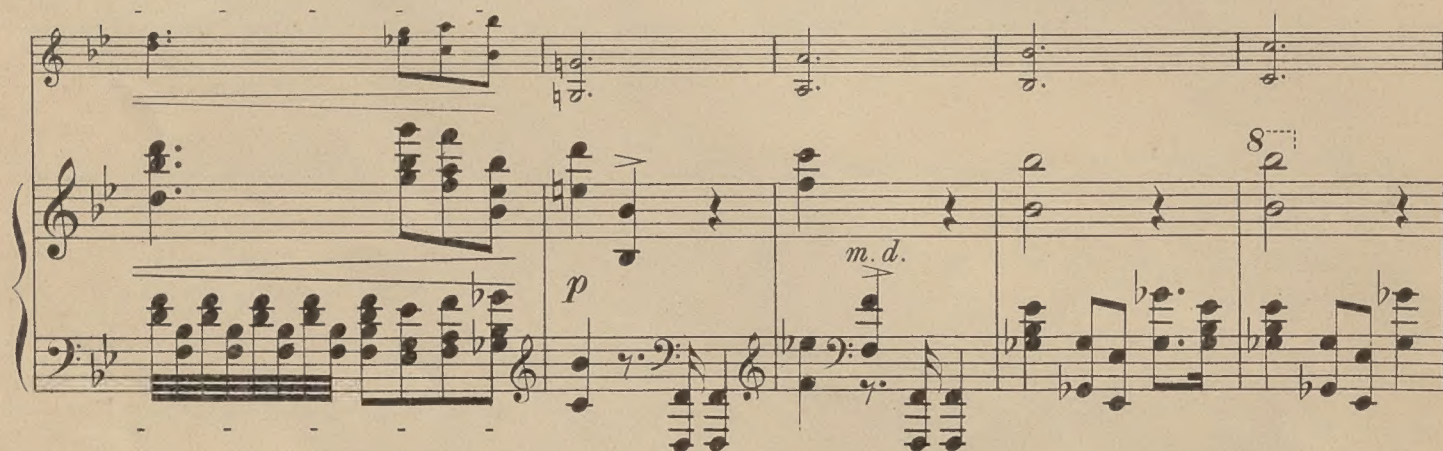
sul A

Violonc.

*con espr.**sf*



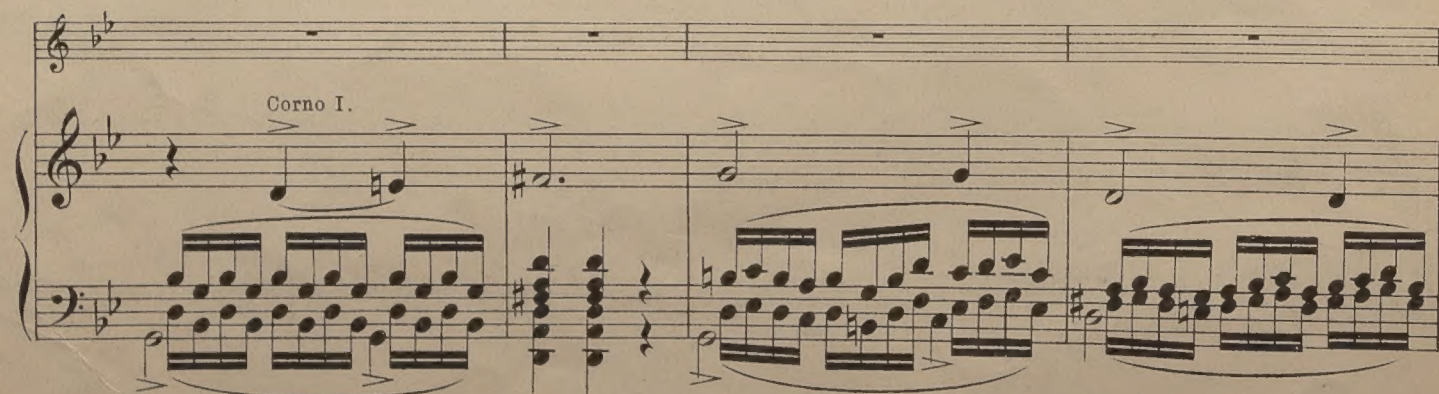
First system of musical notation. The top staff is a single melodic line with trills and slurs, marked *espressivo* and *poco riten.* with a *cresc.* hairpin. The piano accompaniment consists of two staves with chords and moving lines, also marked *poco riten.* and *cresc.* with a hairpin.



Second system of musical notation. The top staff continues the melodic line. The piano accompaniment features a dense texture of chords and moving lines, marked *p* and *m. d.* with a hairpin.



Third system of musical notation. The top staff includes trills and slurs, marked *ritard.* and *morendo* with a hairpin. The piano accompaniment features a dense texture of chords and moving lines, marked *ritard.* and *p* with a hairpin.



Fourth system of musical notation. The top staff is labeled *Corno I.* and contains a melodic line with slurs. The piano accompaniment continues with a dense texture of chords and moving lines.

sul D
0 2
più f

mf

du talon
0
cresc.

pp

pp

poco agitato

Tempo I.

sf

sf

passionato
ritard.

f

p

ritard.

mf

tr

f

f

f

f

dimin. *pp* *ppp ritard.*

dimin. *pp* *ritard.*

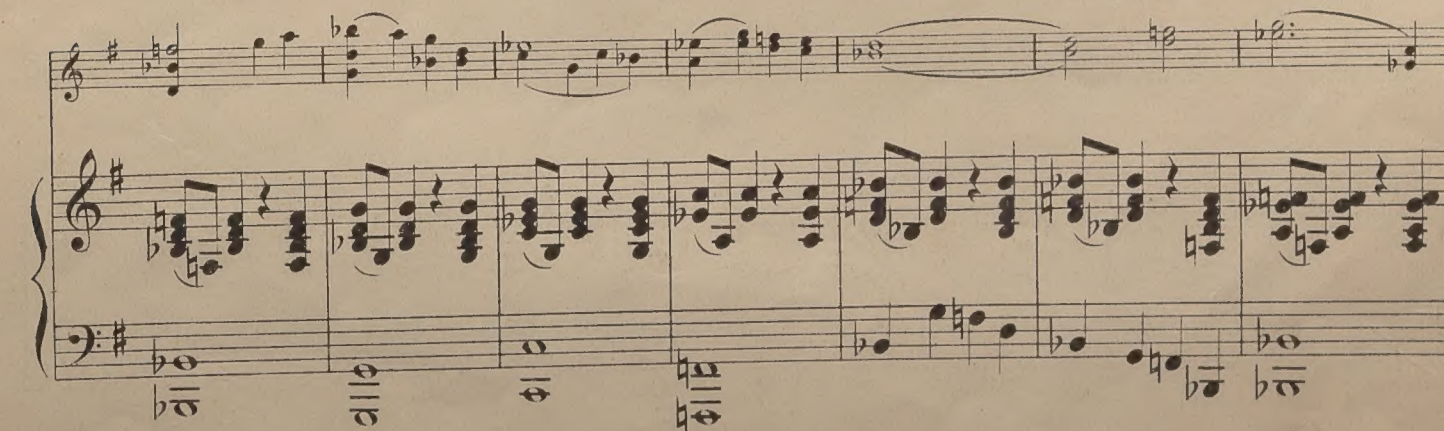
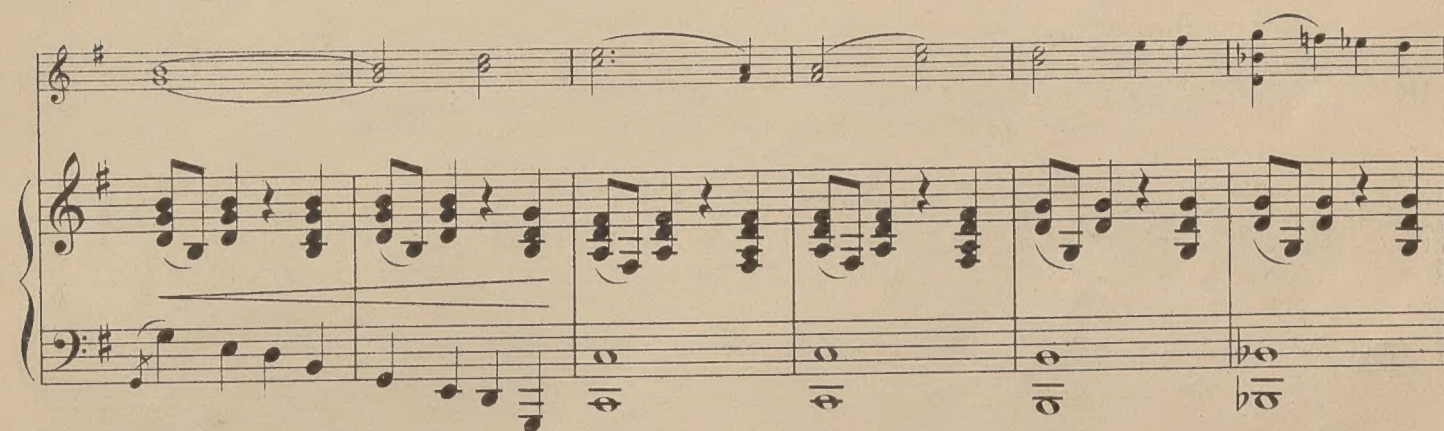
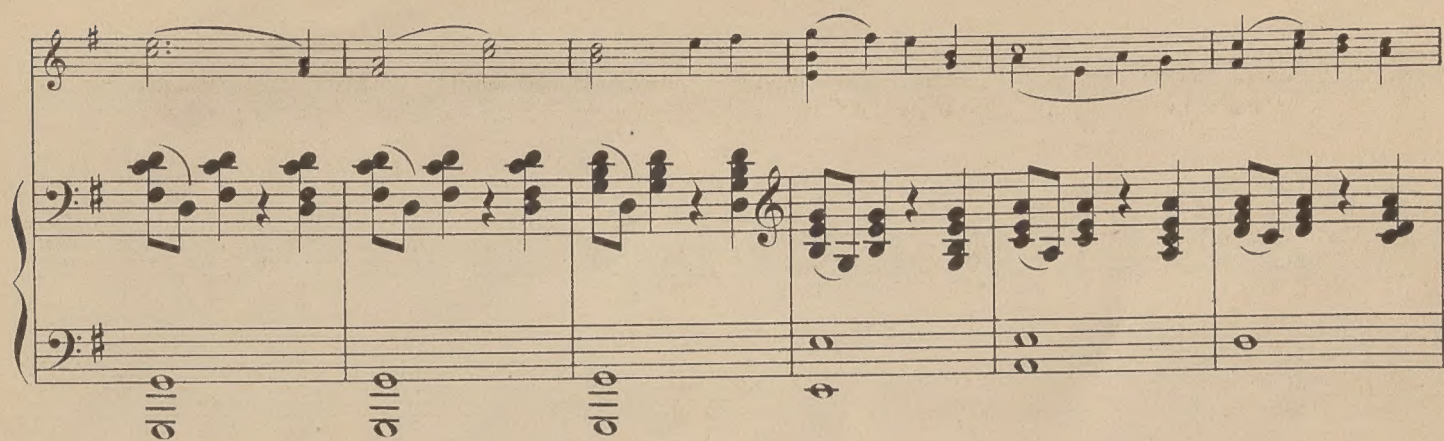
The first system consists of two staves. The top staff is a single melodic line with a piano accompaniment. The bottom staff is a grand staff (treble and bass clef) with a piano accompaniment. The tempo is marked 'Allegro moderato.' and the dynamics include 'dimin.', 'pp', 'ppp ritard.', and 'ritard.'.

Allegro moderato.

mf molto cantabile

p

The second system consists of two staves. The top staff is a single melodic line with a piano accompaniment. The bottom staff is a grand staff (treble and bass clef) with a piano accompaniment. The tempo is marked 'Allegro moderato.' and the dynamics include 'mf molto cantabile' and 'p'.



sul A

cresc.

ff

sempre

cresc.

cresc.

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system shows the vocal line and the piano accompaniment. The piano part has a complex, rhythmic pattern in the right hand and a more steady pattern in the left hand. The vocal line is melodic and expressive. The second system continues the vocal line and the piano accompaniment. The piano part has a complex, rhythmic pattern in the right hand and a more steady pattern in the left hand. The vocal line is melodic and expressive. The third system continues the vocal line and the piano accompaniment. The piano part has a complex, rhythmic pattern in the right hand and a more steady pattern in the left hand. The vocal line is melodic and expressive. The fourth system continues the vocal line and the piano accompaniment. The piano part has a complex, rhythmic pattern in the right hand and a more steady pattern in the left hand. The vocal line is melodic and expressive.

The first system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The melodic line begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a slur. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo marking *appassionato* is written below the piano part.

The second system continues the melodic line and piano accompaniment. The tempo marking *Presto.* is written above the melodic line. The melodic line features a series of eighth notes with a slur, followed by a half note. The piano accompaniment continues with the eighth-note pattern. The tempo marking *non legato* is written below the piano part.

The third system continues the melodic line and piano accompaniment. The tempo marking *Moderato maestoso.* is written above the melodic line. The melodic line features a series of eighth notes with a slur, followed by a half note. The piano accompaniment continues with the eighth-note pattern. The tempo marking *sul G* is written below the piano part.

The fourth system continues the melodic line and piano accompaniment. The tempo marking *Andante.* is written above the melodic line. The melodic line features a series of eighth notes with a slur, followed by a half note. The piano accompaniment continues with the eighth-note pattern. The tempo marking *p* is written below the piano part.

First system of musical notation, featuring a piano accompaniment with a complex, rhythmic pattern in the left hand and a melodic line in the right hand.

con sordino
sul D

sotto voce

p

Second system of musical notation, including vocal notation and piano accompaniment. The vocal line is marked "sotto voce" and the piano part has a "p" dynamic marking.

sul A

Third system of musical notation, featuring a piano accompaniment with a complex, rhythmic pattern in the left hand and a melodic line in the right hand.

espressivo

poco riten.

Violonc.

espressivo

poco riten.

Fourth system of musical notation, including a Violoncello part and piano accompaniment. The Violoncello part is marked "espressivo" and the piano part has a "poco riten." marking.

First system of the musical score. It consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats. The first staff has a *cresc.* marking. The grand staff also has a *cresc.* marking. The system ends with a *p* (piano) dynamic marking.

Second system of the musical score. It consists of a single treble staff and a grand staff. The first staff has trills (*tr*) and a *ritard.* marking. The grand staff has a *m.d.* (mezzo-forte) marking and a *ritard.* marking.

Third system of the musical score. It consists of a single treble staff and a grand staff. The first staff has a *dimin.* marking, followed by *morendo* and *ppp* (pianissimo), and ends with *poco animato*. The grand staff has a *p* (piano) marking and ends with *poco animato*.

Fourth system of the musical score. It consists of a single treble staff and a grand staff. The first staff has a *pizz.* (pizzicato) marking and a *riten.* (ritardando) marking. The grand staff has a *riten.* marking and a *Fl.* (flute) marking.

Légende.

Aufführungsrecht vorbehalten.

Violino.

H. Wieniawski Op. 17.

Andante.

p semplice

sul A

sul A

espressivo

poco rit

cresc.

tr

morendo

sul D

ritard.

piu f

du talon

pp

cresc.

sf

ritard.

Tempo I.

sf

appassionato

tr

f

dimin.

Allegro moderato.

pp

ppp ritard.

G. Schreiner

U. E. 2636 B. I. O. V. A. 3544

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Violino.

mf molto cantabile

sul A

ff *sempre cresc.*

alleg. *appass.*

This musical score for Violino consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and dynamics are marked *mf molto cantabile*. The music features various fingerings (1, 2, 3, 4) and includes a section marked *sul A* (sul ponticello). The eighth staff is marked *ff* and *sempre cresc.* (sempre crescendo). The final staff concludes with the tempo change to *alleg.* and the dynamic marking *appass.* (appassionato).

Violino.

3

Presto.
non legato

Moderato maestoso.
sul G
f

Andante.
6 con sordino
sul D
sotto voce

sul A

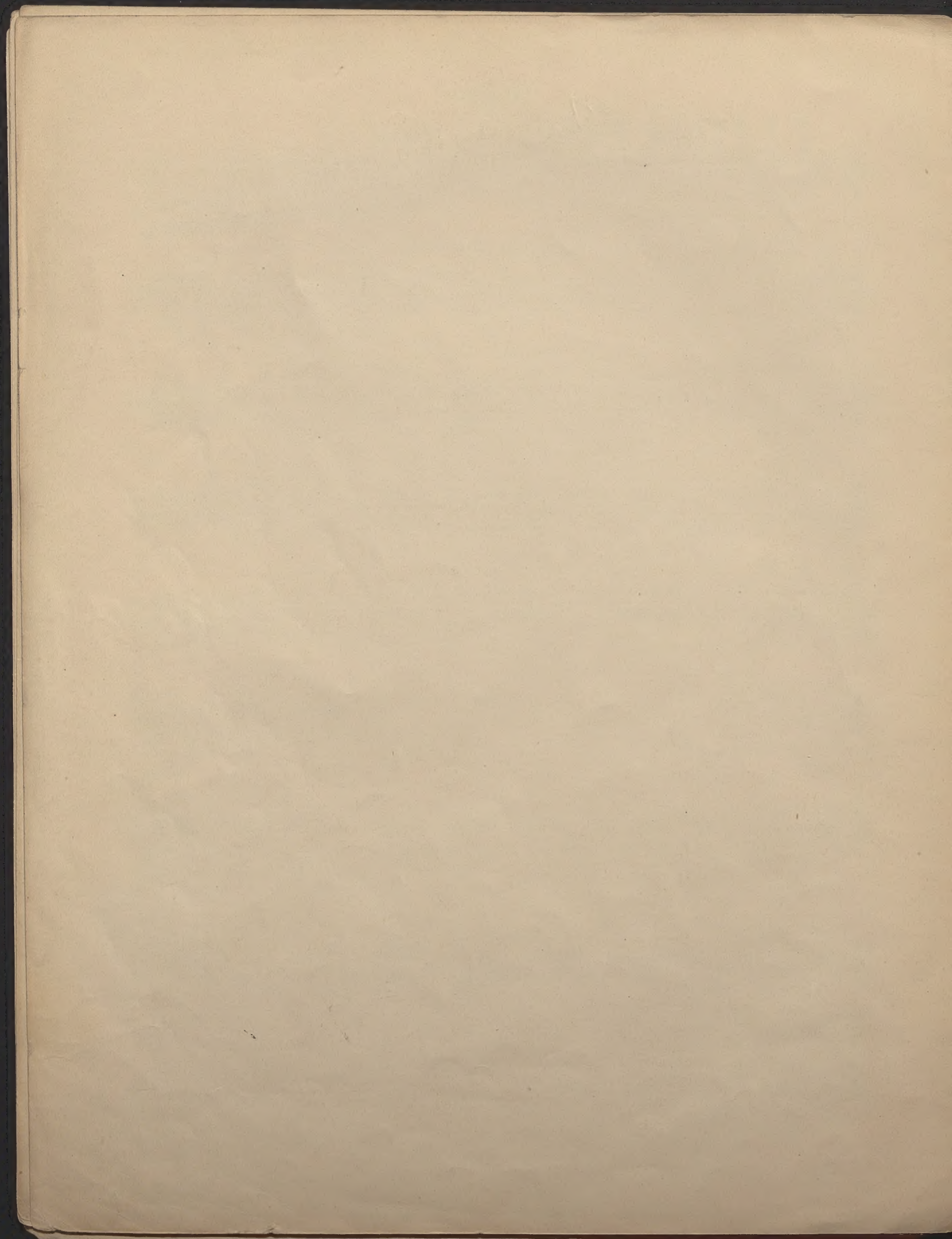
espressivo
poco riten.
cresc.

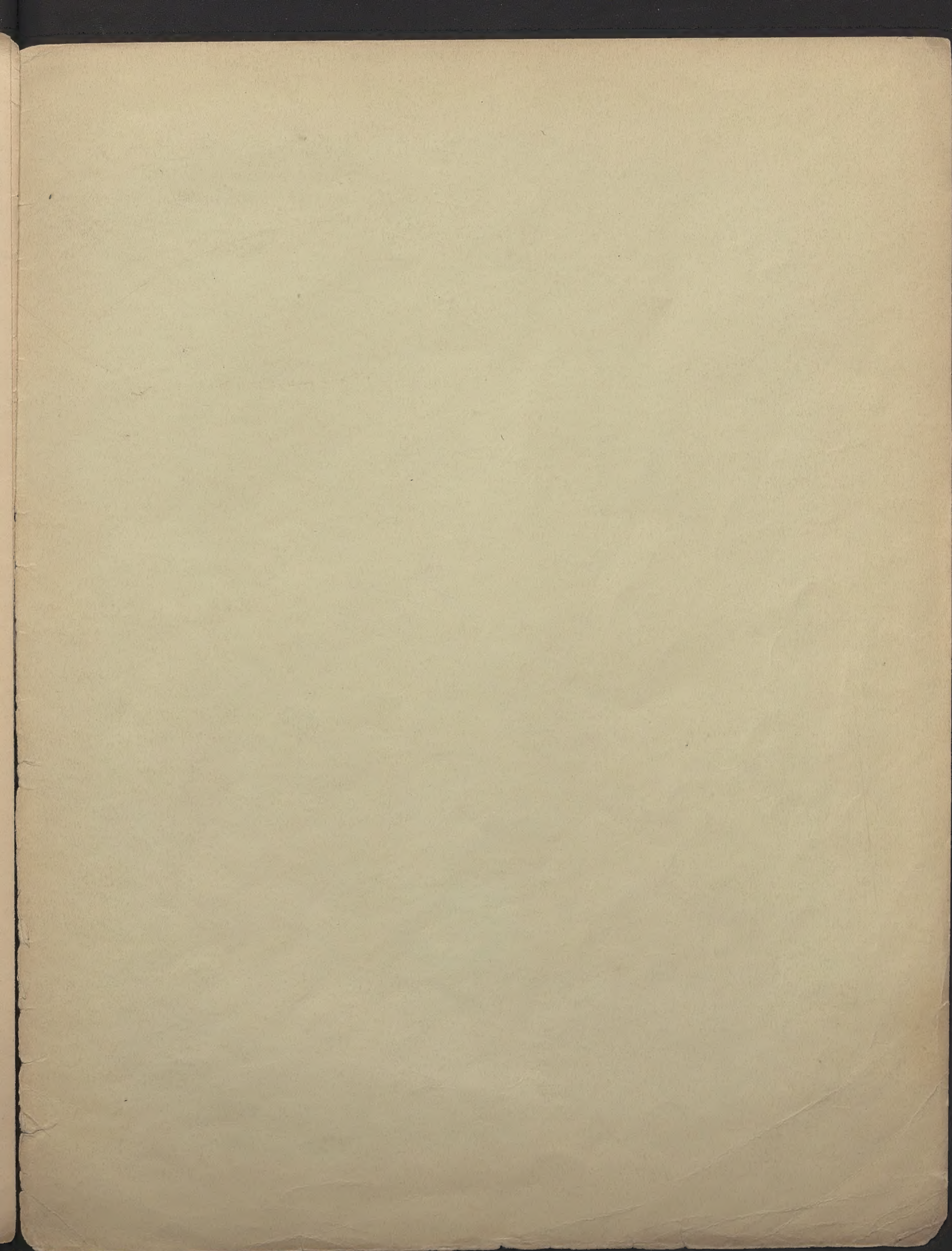
f
tr
tr
tr
tr
dimin.

morendo
ppp

poco animato

riten.
pizz.





UNIVERSAL-EDITION.

Vom k. k. österr. Unterrichts-Ministerium mit Erlässen als Lehrmittel empfohlen und für den Lehrplan der k. k. Akademie für Musik obligatorisch vorgeschrieben.
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VIOLIN-MUSIK. Konzert- und Vortragsstücke, Sonaten etc.

Auswahl aus dem Katalog.

Violine solo.		Violine und Klavier.	
Nr.		Nr.	
295	Bach, Joh. Seb., 6 Sonaten (Rosé).	2653	Bach, J. S., Air aus der D-Dur Suite (Nowotny).
739	Bloch, Joseph, Etudes d'Anciens Maîtres:	2843	Chaconne (Violinsolo) mit Klavierbegleitung von Schumann und Mendelssohn (Nowotny).
740	I Picht, 12 Caprices (A).	701	Konzert A-moll (Petri).
741	II Mestrino, 6 Caprices.		
742	III Picht, 6 Fugues avec un prélude fugué.		
743	IV Campagnoli, 6 Fugues.		
744	V Picht, 12 Caprices (B).		
2008	Campagnoli, B., op. 18. 7 Divertimenti (Nowotny).		
742	— 6 Fugues (Bloch).		
69	Hellmesberger, Josef sen., 6 Kadenzenzen zu Beethoven, D-dur-Konzert.		
	Beethoven, Konzert - Fragment, Bach, A-moll-Konzert, Bach, Doppelkonzert, Paganini, D-dur-Konzert.		
	Mozart, Konzert für Violine u. Viola.		
475	Lanner-Strauss Vater, Sammlung von 15 populären Märschen und Tänzen.		
	Melodien-Album.		
357	Volksmelodien.		
175	Opermelodien.		
439	Märsche und Tänze.		
740	Mestrino, 6 Caprices (Bloch).		
315	Paganini, 24 Caprices (Rosé).		
739	Picht, W., 12 Caprices (A) (Bloch).		
741	— 6 Fugues avec un prélude fugué (Bloch).		
743	— 12 Caprices (B) (Bloch).		
1309/10	Roger, Max, op. 42. Vier Sonaten I (1-2), II (3-4).		
	— op. 91. Sieben Sonaten.		
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1975	II (3-4).		
1976	III (5-6).		
1977	IV (7).		
2676	— Präludium u. Fuge Nr. 1, H-moll.		
2677	— Präludium u. Fuge Nr. 2, G-moll.		
55	Rode, 24 Caprices.		
2857	Wienlawski, H., op. 10. L'école moderne.		
Zwei Violinen.		Violine und Klavier.	
Nr.		Nr.	
549	Bériot, op. 57, 3 Duos Concertants (Nowotny).	2653	Bach, J. S., Air aus der D-Dur Suite (Nowotny).
540	— op. 87, 12 Petits Duos Élémentaires (Nowotny).	2843	Chaconne (Violinsolo) mit Klavierbegleitung von Schumann und Mendelssohn (Nowotny).
2058/59	Dont, op. 43, 48. Zwei Duos.	701	Konzert A-moll (Petri).
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538	Kalliwoda, op. 70. 2 Duos.		
539	— op. 116. 3 Duos.		
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696	— op. 23. 6 Duos.		
698	— op. 24. 6 Duos.		
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702	Bach, J. S., Konzert E-dur (Petri).		
703	— Konzert D-moll für 2 Violinen und Klavier (Petri).		
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2044	— Adagio, Corrente u. Double a. der 1. Violinsonate (J. Dont).		
2045	— Presto aus der 1. u. Giga aus der 2. Violinsonate (J. Dont).		
104	Beethoven, Sämtliche Sonaten (Rosé).		
	Dieselben einzeln:		
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4701	op. 12, Nr. 2 A-dur.		
4702	op. 13, Nr. 8 E-dur.		
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4704	op. 24. F-dur.		
4705	op. 30, Nr. 1 A-dur.		
4706	op. 30, Nr. 2 C-moll.		
4707	op. 30, Nr. 3 G-dur.		
4708	op. 47. A-dur (Kreutzer).		
4709	op. 96. G-dur.		
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310	— op. 61. Konzert (Prüll).		
762	— Rondo in G-dur (Glossner u. Steffek).		
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496	— II op. 32 H-moll.		
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